

QUESTBUSTERS™

The Adventurer's Journal

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GOBLIN'S QUEST 3

The French have made enormous, far-reaching contributions to civilization, from French fries to French postcards, from taking Jerry Lewis off our hands to...well, obviously I could babble on like this all day. Now they bring us *Goblins Quest 3*. Created by the French designers at Coktel Vision, it's the sequel to *Gobliins* and *Gobliins 2*. For all you wanna-be proof-readers in the audience, these are correctly spelled: the number of i's corresponds to the number of Goblins in each game.

And for those pursuing an education in the realm of marketing, note that there was actually no previous game called *Goblin's Quest*, so there can't truly be a *Goblin's Quest 3*. Sierra, displaying their penchant for using the word "quest," added it to this game in hopes of selling more this time.

Two down, one to go

Anyone who played the first *Goblin* games knows the hardest part was not figuring out the answers to the puzzles, but manipulating the Goblins to do your bidding and actually solve them.

Coktel Vision addressed this drawback by reducing the number of Goblins to one, so you no longer have to direct one character to perform an action, then madly move the

cursor across the screen to bark orders at another one before time runs out.

Comic relief

You are, however, not alone on this quest. Your sidekick is a parrot named Chump, who will carry out commands and does prove handy in certain situations. Some puzzles involve having Chump interact with an object or part of the background, but Chump can't pick up objects, and is relied on more for comic relief than puzzle-solving.

Aside from this welcome change, *Goblins Quest 3* rarely strays from the design of the original games. Assuming the role of a "Goblin Reporter," you begin this offbeat journey on a ship sailing above the clouds, with the goal of interviewing the inhabitants of rival tribes dwelling in the Labyrinth.

M-I-C...

Your Goblin, speaking in a squeaky, Mickey Mouse voice, informs you of the ultimate solution, using a barrel at the end of the ship, but you must figure out a couple of set-up puzzles that enable you to do

so without perishing. This is true in subsequent scenes, and a map depicting each puzzle area also reminds you of the goal there as well as providing a hint. If you get seriously stuck, you can

use one of four Jokers: the programs displays a scroll explaining step-by-step how to every puzzle in the current situation.

The puzzles aren't too hard, and there's enough online help to get anyone through the game without a hint book. Of course, you may have to cheat. This is done by saving the game, using a Joker to read a clue or two, then restoring the game. It is a time-honored tradition of computer gaming to cheat

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Type Animated adventure

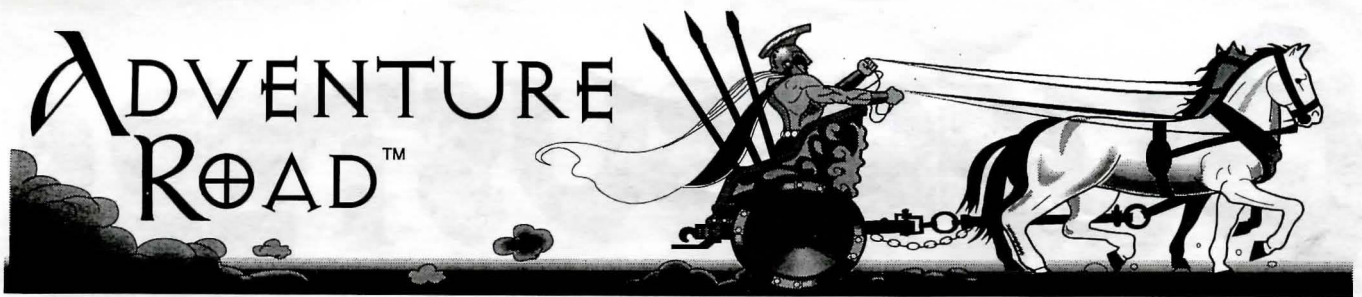
System IBM & IBM CD

Required 386/16+, DOS 5.0+, 2 MB RAM, VGA, hard disk, sound card with DAC **Supports** Sound Blaster & Pro, Pro Audio Spectrum, CD audio) **Recommended by QB** mouse

Planned ports none

by Shay Addams

ADVENTURE ROAD™



No more games!

For the third time, we have ceased all sales of games. The goal is to focus on clue books, which we can deliver much faster. (All book orders from subscribers are now being shipped within 24 hours of receiving the order — most, in fact, are going out the same day.) We can keep a lot more books on hand than we can games, so we rarely have to back order anything now. We may offer games again in time for Christmas, but for now there aren't even many new ones to sell.

Swap Shop ads and Keys

After a series of bomb threats and a rash of hate mail, we have restored the Swap Shop ads to their original and pristine status: free ads for all, with no need to send in a clue for the Keys section.

To encourage people to send in more clues, we are now paying \$5-20 for each clue we publish. (The more extensive the clue(s), the more you get. This means no more free games for two contributors, but that everyone whose clues are published can count on getting something in return.

Recent releases

Inca 2 is on the shelves. It's the latest from Coktel Vision. New World Computing shipped their first graphic adventure, *Inherit the Earth: Quest for the Orb*. All the characters in the story are animals, and it's supposed to be suitable for the whole family (unless, of course, you're in the Manson family).

SSI's *Al Qadim: The Genie's Curse* hit the stores two weeks ago. It's an "easy to learn action role-playing game" that will appeal more to younger players than the hard-core fans of the Gold Box series.

Conversion quest

Wizardry V: Heart of the Maelstrom is now available on Super Nintendo. It has a battery back-up so you can save games. *Out of This World* is now out for 3DO.

Later this Fall

Look for *Lost Vale*, an add-on disk for *Ultima VIII: Pagan*, and New World's *Heroes of Might & Magic*.

Lords of Midnight

Domark, best-known for their flight sims, is working on a major role-playing game, *Lords of Midnight: The Citadel*, with several unusual features. You can control up to 24 characters, each acting independently of the others, and landscapes are illustrated with "real time" on the fly voxel-generated graphics. It's also impressive in scope, spanning 64,000 x 64,000 pixels, and operates on its own calendar year.

Tabasco sauce and all

Superhero League of Hoboken is supposed to ship in June. It's Legend Entertainment's latest wacko adventure from the demented mind of Steve Meretzky. It is also the last Legend release that will ship first on floppy — so get a CD drive!

Fast and furious

Accolade's *Fireteam Rogue*, for Super Nintendo and Sega by Christmas, is a science fiction/fantasy quest that also features air and hand-to-hand combat.

Star Trek: The Next Generation

Based on the TV series, Spec-Holo has three different games for three

Dear QuestBusters:

In the *Keys to the Kingdoms* section, you ask for clues to "recent" games. What is recent? By the time I finish *Ultima 7*, *Star Control 2*, *Lands of Lore* and the others on my shelf, they will be months old. Is this still recent? Does it matter if an identical clue was already published long ago? If so, how can we keep track of this?

Thomas Dauer

Any game released/reviewed in QB in the past six months is deemed recent. Occasionally we'll even accept something older, particularly if we haven't published a solution for it in QB or one of our books, or if it's for something we've been getting mail about lately. Magic Candle 2 and Nightmare, for instance. We run each prospective clue through our ClueChecker data base to ensure it hasn't already been published.

QuestBusters

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The Elder Scrolls: Arena

It's tough to go on record saying that any one game is the best in a genre, or even better than another game in that genre. No game is perfect, and the imperfections in a product may make all the difference in the world to someone who hates a game as opposed to the one who loves it.

Arena is by no means perfect. In fact, there have been a number of patches, so the first thing you should do is call Bethesda after buying the game to make sure you have the absolute latest version.

But buy it you must, if you're a true role-playing fan. Prior to the release of *Arena*, *Betrayal at Kronдор* was the biggest, most involving and exciting RPG available. *Arena's* designer VJ Lakshman looked at all the other RPGs out there before tackling what would be Bethesda's first such game. The result of his research is a game that surpasses even *Kronдор* in size, depth, variety, interface and visual effects. *Arena* is truly the finest RPG on the shelves as we

speak. Bethesda themselves or perhaps SSI, Origin or another company, may use *Arena* as a launch pad for the next generation of RPGs, but for now *Arena* will

get the honors as the leader in the market.

The goal is to find the eight pieces of the Staff of Chaos, which bad guy Jagar Tharn used to imprison the Emperor in another dimension. Discovering each piece of a staff may be a subquest in many RPGs, but that same discovery in *Arena* takes the same amount of effort as an entire RPG. And there are eight pieces out there in the vast world of Tamriel.

The number of quests, subquests, subplots and story elements is so large that it might take a couple of weeks to clear a path through the part of the game that culminates with the discovery of the first piece of the Staff. You can ignore the quests entirely and just enjoy wandering through the world. It's so large and has so many locations that you could spend weeks "living" in Tamriel without doing anything that satisfies the quests or goals.

Arena's interface is very simple to control and contains all the information you might want about your character on a couple of stat screens. There are many character classes, each of which can finish the game. You can pick one of them, or answer a number of morality questions *a la Ultima* to determine the class that suits you best. Once you choose a class, you are deposited in a jail dungeon that serves as a place to boost your character's level and familiarize yourself with the interface.

The game is played entirely from a first-person perspective in a 3-D view that combines the detail of the *Ultima Underworld* and *Eye of the Beholder* series with the outdoor views and open terrain of *Kronдор*. You can move around the game by using the "smart" cursor much like the one in the *Underworld* games. As you move the arrow closer to an edge of the screen, you go faster. Hit the right button to jump while moving. Turning around is a smooth motion too.

Next to a character portrait at the bottom of the screen, several icons access various game functions. These

are: attack, cast, steal, use, status, log, camp and automap. The log icon brings up a log of details of up to sixteen quests you have accepted. This is especially useful, because it eliminates most note-taking. The automap is as versatile as you could want. You can scroll the map,

center it on your location or even jot notes on it.

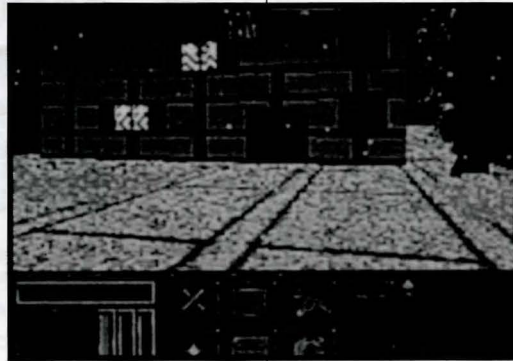
Unique magic

The spells in *Arena* are quite unique. You can be given known spells based on your

character class, or discover them on scrolls — but you can also design your own spells. The Spellmaker lets you assign spell effects to a spell name, and automatically calculates how many spell points required to cast it. You can then save the spell to your spell book, and thus make your own collection of spells if you don't like the standard ones. Just be careful and make sure that you don't design the spells so powerful that you can't cast them.

Arena requires a mouse for play, although some functions may be accessed via the keyboard. Movement is more fluid with the mouse, as are most game functions.

You click on the character portrait to bring up stat screens that define your character's abilities, ratings, equipment and spells (if you have any). These screens are complete, and the information is laid out logically. *Arena* is so player-friendly and well thought-out that even the character portrait has a background color that indicates the character's condition (well, poisoned, diseased, etc.). There are too many interface details to go into here, but it



Type Role-playing

System IBM Required

386/25+, DOS 5.0+, 4 MB RAM (2 MB EMS), 30 MB hard disk space, 100% Microsoft mouse-compatible, VGA **Supports** Aria, Ensonique, Roland MT-32 and LAPC, SoundBlaster, Ultrasound **Recommended:** 386/33+ and Sound card

by Russ Ceccola

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Ravenloft: Strahd's Possession

In the Forgotten Realms, Elturel's sovereign lord and holy servant of the god Helm, Lord Dhelt is victim of an assassin's attack. Just as you and your companion are returning from patrol to report to your Lord in his chambers, an explosion blows the doors outward, off their hinges, and knocks you to the ground.

Rushing into the room, you see an empty balcony and, turning, your lord and his mage Baranta Chansil on the floor, badly shocked but not badly injured. You take an oath to retrieve the holy amulet of Helm that was stolen in the attack. In pursuit of the thief, you and your companion are teleported into the isolated world of the undead, known as Ravenloft.

Strategic Simulations, TSR Hobbies, and DreamForge Intertainment (formerly Event Horizon) have collaborated to produce one of the

best games that SSI has ever produced, rivaling even the Gold Box games in story line. The new game engine resembles but supersedes the old *Eye of the Beholder* engine in many ways.

ruler of Ravenloft, Count Strahd Von Zarovich, is even a prisoner in his own land. The plot encompasses the legend surrounding the creation of the cursed land of Ravenloft, where Strahd makes a pact with the devil, immersing his land in evil, and drives his beloved sister-in-law to her death by killing his adopted brother.

A wonderfully animated Gypsy helps you generate characters, by selecting and reading tarot-like cards called Taroka. Attributes are determined by random chance, or by modification so you can duplicate favorite characters used in other games. The character classes, races, alignments and attributes are familiar to most of the fans of the TSR Second Edition rules, with Elves, Gnomes, Dwarves, Humans and Rangers.

Characters may progress to level 20 — if they can find enough high-level monsters to kill. Most indoor areas can be cleared quite easily, while infinite random encounters with low-level characters occur outdoors.

As in the *Battlestar Galactica* TV series, moral issues over killing and violence seem less important when you are slaying non-human or undead characters. Real-time combat is the most boring toe-to-toe type, with no tactical component, since all characters must move and fight together in this first-person perspective interface. Seemingly senseless, frantic clicking on the monsters with the mouse while controlling movement with the keypad seems to be

the only way to resolve these battles, since there is no autocombat.

There is a large first-person

perspective, high resolution, 320x400, 256-color VGA window into the real-time world of Ravenloft. The colorful and highly detailed animations and screens, a delight to the



eye, change with each new interior area, making the interface as varied as it is interesting. While I could have gotten along with less mouse-clicking combat, spinners, and fireball generators, I could not stop pursuing the visual delights found with each new area of the game.

Few word puzzles

Sadly, most of the word puzzles have been replaced with examining each and every wall for secret passages and hard-to-see buttons, unlike in *Lands of Lore*, where these features appeared on the automap, sparing you the trouble. Many of the buttons controlled doors or walls far away in the maze, and on at least one occasion, on a different level, with no indication of the connection.

Mazes are filled with diabolical spinners, teleporters and the most annoying fireball and lightning bolt generators, which could not be turned off (I kept looking for the buttons). While the plot and graphics are excellent, giving a level of suspense when combined with the dungeon sound effects and music, the divisiveness and lack of depth in the puzzles and mazes disappointed me.

One very nice feature was that the

Type Role-playing

System IBM & IBM CD-ROM
Required: 386+ (486DX 33+ recommended), 4MB RAM, VGA, DOS 5+, 13 MB hard disk. **Recommended:** fast video card recommended, 300 KB data transfer & 320ms access time CD drive, MSCDEX 2.1 or greater. Supports major sound cards; 100% compatible Sound Blaster required for speech. DOS printer required to print maps

supersedes the old *Eye of the Beholder* engine in many ways.

The setting is basically in a portion of the Forgotten Realms that can be entered through many one-way portals, but which can be exited only in the rarest of incidents; in fact, the

by Al C Giovetti

non-player characters do not disappear when dismissed, but go to their Barovian homes and haunts to await the party should they be needed later in the game. The NPCs were well thought out, from Velika, the colorful- in-clothes-and-speech female, dandy, half-Elf, Mage/Fighter/Thief, to Strahd himself, who, as Vladislav, joins the adventurers for a pointless romp in the caverns west of Barovia.

The game's best feature is its rich and varied plot, with satisfying twists and turns, and a very interesting texture. If you choose Tatiana, a woman resembling Strahd's beloved Tatiana, as a member of your party, disaster may result when you meet Vladislav. The lamentable part of the plot is that very little direction is given to those who might be confused as to what to do next, making judicious use of the 900 hint line or a clue book a necessity if you wish to play the game to its conclusion.

CD version superior

The CD version is by far superior, with more NPCs, more sub-plots, more detailed cinematic sequences and full, digitized speech for all NPC encounters. Characters within the party do not speak, however. One sad fact is that save games from the disk version are not compatible with the CD version. Also, the game turns off after the final curtain, preventing you from going back and finishing all the side plots after you kill Strahd and return to Elturel. The automaps may be printed, but are divided into two types: large maps are incompatible with some printers, including the HP Laser Jets.

In spite of the automap printing bugs, lack of plot direction, poor implementation of hot keys, repetitious and boring combat, no autocombat, poor and disconnected

physical puzzles, no word puzzles, lethal physical traps that could not be turned off, and other glaring deficiencies, the beautiful graphics, cinematics, and music, wonderful plot, innovative, permanent NPCs, and other wonderful features make *Strahd's Possession* one of the best TSR games to date, rivaling even *Pool of Radiance* for enjoyment. [Obviously SSI didn't have to do much to outstrip the Gold Box games!] Congratulations DreamForge! Here's hoping that you'll correct the problems with the game in the sequel. 

Difficulty: Easy

Company: SSI

Price: disks \$80, CD \$60

Adventure Road ...from 2

systems on the way. *A Final Unity* is the IBM CD game; *Future's Past* is for Super Nintendo; *A World for All Seasons* is their 3D0 game. They all look like adventures with a degree of simulations and strategy-type challenges.

The NextNext Generation

Based on the *Star Trek: The Next Generation* TV series, Paramount's November film will also be turned into a number of games for IBM and Mac CD, videogame machines, and 3D0. Spectrum-Holobyte signed the deal with Paramount in late May. These will be in addition to the games based on the TV series, which will start appearing later this year.

Fall line-up

We'll know a lot more after the Chicago CES show at the end of June, but a few Fall and Christmas releases have already been announced. *Space*

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Arena ...from 3


suffices to say that both experienced RPG fans and newcomers alike will be able to play *Arena* after a quick perusal of the interface sections of the manual or the data card.

Rain and snow

The game world really comes to life through the graphics and sounds. *Arena's* visuals are so good that you can see rain drops and snow in the air, puddles on the ground, moons in the distant sky and the many weather and terrain effects. The graphics act as if they represented a real world too. If you throw a fireball down a hall, you see the illumination of the hall as the ball flies. While most RPGs are limited to dungeon views, *Arena* also offers realistic outdoor scenery. Sound effects and music cover a wide range and further emphasize the atmosphere.

I do have a couple of warnings about *Arena*, and one complaint. On quests, waste no time in getting to places at specific times. Travel is costly, so you may box yourself into a corner and find that it impossible to satisfy a quest. Save your game right before you solicit quests. The game works in real time, so don't think you possess the luxury of exploration if you have a scheduled meeting. My complaint is with the game's detail level. If you set it too high, the game slows down far too much, even on my eight-meg machine.

Conclusions: Besides the points I just mentioned, you will find *Arena* an entertaining and enjoyable RPG. There is so much to experience, that each game will be vastly different. Bethesda really surprised a lot of players and critics with this title because they had never released an RPG before. Their first attempt was valiant, so don't miss out!

Difficulty: Intermediate 

Company: Bethesda Softworks

Price: \$59.95

CD CENTRAL

With each passing moment we see more and more companies placing greater emphasis on CD-ROM for games. Sierra has begun shipping all their games either CD first or CD only. Dynamix plans to do simultaneous releases in both formats. (By next year, we should be able to put all the

CD news back into *Adventure Road*, since it will be an all-CD world by then. Maybe we'll even change our name to *CD-Busters* — that's a joke, please don't send letters trying to convince us it's a bad idea!

Sierra CDs

The *Leisure Suit Larry 6* CD is shipping in June. Sierra's *Phantasmogoria* is planned for October. Sierra is still saying June for *Outpost*, a science fiction simulation on CD only. *King's Quest VII* — CD-only — is still on for Christmas.

Killing Moon in June?

Not according to the latest word from Access. The ambitious *Under a Killing Moon*, a CD-only adventure, is not expected until midsummer.

Legendary CDs

Legend's *Companion of Xanth* CD, with full voice, shipped in late May. A CD version of *Superhero League of Hoboken* is set for July. *Deathgate*, their next fantasy game, is set for October.

Last month we incorrectly spelled the designer's name when reporting Legend's then-untitled science fiction adventure. The game, due for

Christmas, will be called *Mission Critical*, and the designer is Mike Verdu.

Yet more CDs

New World expects to ship a full-voice CD version of *Inherit the Earth* by the end of June. If you haven't got full multimedia yet and



SuperHero League of Hoboken

SoundBlaster.

More Star Wars

For Christmas, look for a 3-D action game called *Dark Forces*, which will be based on the *Star Wars* films. Lucas Arts is also doing an original story adventure, *Full Throttle*, and both will ship on CD for IBM. Floppy plans have not been determined.

The designers of these games have worked on some of Lucas' other hit games, but rather than take a chance on misspelling them as we did with Mike Verdu, we decided to omit them. Maybe Russ Ceccola will be willing to take a chance in his CES story next issue.) *TIE Fighter* was set to hit the stores by the end of June.

Wrath ...from 7

items in Hades, so you won't be able to finish the game if you don't die.) And sometimes when you die in a given situation you'll acquire a needed object in the process — so don't be too hasty to restore.

Combat is virtually non-existent, but only if you're carrying the right object at the right time, in which case you'll win the fight. Another plus is that there are several situations where one puzzle may have several different solutions.

The game's biggest weakness is its size: a lot of locations and a lot of characters. I itself, this isn't a problem: it's nice to see that Luminaria didn't skimp by making this a "finish in an hour or two" quest. But there is no quick way to get from one place to another. Objects will often be found near their puzzles, but sometimes you've got a long trek to get back to find something. They tried to get around this is by having chariot stops that will fly you to the other three stops, but this process itself is time-consuming.

CD access time between each new scene can be aggravating. This was the most critical part in my enjoying (or not enjoying) the game. By the end, I was so tired of the slow access time, I was no longer enjoying myself and just looked forward to finishing up.

Conclusions: *Wrath* looked nice, the puzzles were complex and involving (if not often frustrating), and it had several good laughs. Next time I'd prefer a more efficient way of getting around, faster graphics, and a more interesting setting. It's still a good first effort, recommended for those who know what they're getting.

Difficulty: Intermediate
Company: Luminaria/Maxis
Price: \$79.95

WRATH OF THE GODS

Luminaria is a new name in the graphic adventure arena, and their initial product is a CD-only venture. Naturally, first attempts to compete with such names as LucasArts, Sierra or Westwood would be intimidating for the most visionary of companies, and while they have made a valiant effort with *Wrath of the Gods*, Luminaria still has a way to go.

Greek mythology has always been somewhat dull for me: too many gods and goddesses to keep everything straight, and too much ego all around. (But for some reason I love Norse mythology — go figure.) So when I first saw *Wrath of the Gods* in the store, I wasn't too excited about it. But because I had heard good things about it, I gave it a shot.

On with the plot

The premise goes something like this: as a child, the king (your grandfather) tries to do away with you because a prophecy surrounding your birth states that you will take his throne. However, you're rescued by a centaur and raised to adulthood. Now you are to go on your own and accomplish several unstated tasks: you will regain your throne (the easiest part of the game), rescue your mother from Minos (the longest, hardest part) and slay a handful of really large monsters.

Typical to graphic adventures, most of the game is advanced by using objects you find along the way. The Medusa, for instance, can be killed only after finding several objects that involve separate mini-quests. A knowledge of Greek mythology is helpful, but the game provides necessary background in the form of summaries for locations and characters. The puzzles range from good to frustrating, and the plot overall seems a little loose and non-directive.

Graphically, *Wrath of the Gods* matches current standards. It runs in

SVGA in Windows, with digitized backgrounds and characters. Animation was cut down on close-ups: when characters talk, so only their mouth or is head animated. Monsters are done well, very reminiscent of the *Sinbad* movies that employed stop-motion photography.

Backgrounds are hi-res photos from modern-day Greece, so it's not very time appropriate because the buildings are all ruins.

Animation lacks smoothness and speed despite its beauty.

Some characters have limited credibility, but it doesn't really seem Luminaria was trying for that. There's an undertone of humor all through the game, particularly in character interactions where things are often purposely overacted. Pan, for instance, sounds something between a beatnik or hippy. Hermes seems right from Monty Pythons Eric Idle. Moments during the game that are very laughable, but I would have preferred more — or less. The mix seemed to be somewhat off, and I would have preferred either a straight, serious adventure or a comic quest, not both.

The game is very simple. A little over two-thirds of your screen is used for the main picture, where your character wanders around exploring things; the back-

ground remains static. On the lower right part of the screen, an interface bar consists of five icons: Walk, Pickup/Use, Speak, Examine, and Inventory. An arrow on the icon bar lets you access a second row of icons where you can go to an overhead map to see the areas you have yet to explore (and to re-orient yourself, since all the windy

paths can get confusing). Also, you can use the Oracle from this screen to get hints. This is done by accumulating points for each major thing you accomplish, which you can spend to get hints. You also use these

icons to get background information on your present location or character, and save/restore games from here.

Good and bad

On to the strengths and weaknesses. One problem involves finding objects: most of the time they are highlighted in a way that makes them stand out so you know what can be used and what can't, but sometimes things are so small or so camouflaged that it's very difficult to even know they're there.

A nice element of the game is that it's usually difficult to die, but if you do you've got

to make your way back up out of Hades. (Actually, you need to get some



Type Graphic adventure

System Macintosh & IBM
(Required for IBM: 386DX/25+, Windows 3.1, 4MB RAM, SVGA capability and mouse. single-speed CD **Recommended:** 486DX 8 MB RAM, double-speed drive **Supports:** major sound cards)

by Paul Shaffer

Continued on previous page

ULTIMA VIII: PAGAN

The latest installment in Lord British's series takes place immediately after *Serpent Isle* (*Ultima 7, Part 2*). At the end of that game, the red hand of the evil Guardian had snatched up the Avatar and carried him off to parts unknown. As *Ultima 8* opens, the Guardian thrusts his hand into the sky over the land of Pagan and releases the Avatar there.

The Guardian believes that this is a one-way trip for the Avatar, who will be stranded on Pagan and unable to interfere with the Guardians' conquest of Britannia and Earth. Needless to say, the Avatar's goal is to somehow escape from Pagan and rejoin the battle.

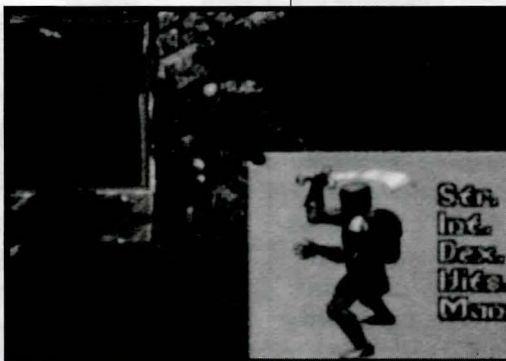
A new world

Pagan was the first world to be conquered by the Guardian. Long ago, he convinced some of the land's inhabitants to turn away from their gods and to start worshipping the elemental forces of Earth, Air, Fire and Water. As sacrifices were made to them, the elementals grew in power, eventually growing strong enough to defeat the old gods and become the sole lords of Pagan. But, being elemental forces, they paid little attention to their followers, and spent most of their time causing earthquakes and tidal waves and firestorms, causing untold havoc. Apparently the Guardian was somehow able to tap into this power,

but this is never really made clear.

So, the once-proud Pagans were reduced to a marginal existence, forever oppressed by the elementals. In a way, the land of Pagan is a perfect metaphor for the game of *Ultima 8*, in which the once-proud *Ultima* series has been crippled and deformed by a cruel, twisted, evil game engine.

There is really very little I can say about the game. The graphics are stunning, but they also manage to slow play to a crawl. I played on a 486-50, and things moved along at an acceptable pace if the Avatar was the only character on-screen...but add three or four monsters, and the game becomes torture.



Because of the small size of the platforms, it's almost impossible to make the jump correctly on the first attempt. You need to save the game, jump, see how close you landed to the platform, die, restore, and take a few tiny steps to get lined up properly. This would be less annoying if

saves and restores didn't take more than 30 seconds each. (As an added bonus, some sections of the game feature moving platforms for you to try to jump onto.)

There are other forms of senseless death, too: fireball cannons to get hit by, and collapsing floors to fall through. The cannons usually aren't too much of a nuisance, except that you wind up stunned for a few seconds, so you need to pray that the blast will knock you out of range. If you fall through a collapsing floor, you must restore your game and hopefully remember where the weak section was so you don't fall through again. Loads of fun.

Combat, also fully-animated, has its share of irritating features. Monsters can get two or three attacks in while you're turning to face them. Because of the perspective, it's hard to tell whether you're attacking monsters or the air next to them. You can't cast spells effectively in combat, because the monsters will kill the Avatar before the gorgeously detailed "cast spell" animation is complete. Even with a full suit of magic armor, I was able to beat only the weakest monsters in combat. Luckily, there are equalizers in the form of invulnerability and invisibility spells, as long as you cast them before the monsters

Type : Role-playing

System IBM & IBM CD
Required 486/33+, 4 MB RAM, VGA, DOS 5.0+, 35 MB hard disk (CD version also installs to & plays from hard disk) 100% compatible
Microsoft mouse Supports General Midi, Ad Lib, Sound Blaster/compatible (SoundBlaster or compatible required for digitized speech & sounds) **Recommended** 486/50+, 8 MB RAM

Mario the Avatar

The Avatar is now able to jump and climb, and the animation for this is likewise stunning. The trouble is, the programmers decided that they had to make full use of this feature, so there are lots of Nintendo-style puzzles where the Avatar must jump from platform to platform. Of course, if he isn't positioned exactly right, he'll miss the platform, fall into the water and die.

by Charles Don Hall

get in range. If all else fails, you can just outrun the monsters. It's possible to finish the game without ever drawing your sword.

Magic is strong point

The magic system is very interesting. Each element has a set of spells associated with it. The ability to use Water spells is hereditary, so the Avatar can't cast them, but he can learn the other three. Dealing with healing and protective spells, Air spells are the easiest to use...simply obtain a set of tokens, and click on the token you want to use. The Earth sphere is Necromancy, and has lots of undead-related spells, along with the very useful Rock Flesh (invulnerability). Here, the spells are cast by mixing reagents. Both types of magic are a pleasure to use.

The Fire sphere, however, is a real nuisance. It involves creating magic wands and staffs by placing different combinations of reagents and candles around a pentagram. The trouble is, the game is very picky about placement. I spent a lot of time picking up items and setting them down a few pixels away, trying to get them exactly right.

To make matters worse, there are two tests where you're required to prove your abilities by making a total of seven charged items, most of which are of no use to you. This is yet another exercise in frustration, and I was overjoyed when I discovered that I could pass the second test by scrounging around for pre-made items and pretending that I'd made them myself.

But what utterly ruined the game for me is the way that the plot develops. When the Avatar comes to Pagan, the situation is fairly stable. The Pagans have negotiated an uneasy peace with the elemental lords, the monsters are outside the gates, and so the Pagans aren't too

miserable. The main problem is the leader of the capital city, who is a ruthless tyrant.

In the first quests, the Avatar acts in traditional Avatary fashion, walking around gathering information and doing the occasional good deed, such as getting rid of the ruthless tyrant. But soon, things start to go bad. Without revealing details, the Avatar does things that he knows will inflict terrible suffering on the people of Pagan...not just once, but many times. This isn't subtle, either. It isn't a case of the Avatar being tempted into questionable acts for the greater good. It's a case of the Avatar doing things that are obviously un-Avatarly, because it's the only way to get the stupid plot flags set so he can proceed.

Conclusions: For me, a long-time *Ultima* player, the latest game was a disappointment. My best guess is that Lord British had nothing at all to do with it, and turned development over to soulless drones who were capable of playing the earlier *Ultimas* but incapable of understanding what made them such great games. My advice is to buy it, then write to Origin and tell them what's wrong with it. *Ultima 9* is already being planned, and I don't want to see them make the same mistakes twice.

Adventure Road ...from 5

Quest 6 and *Capital Punishment* are Christmas titles from Sierra. The latter is a political satire from the bent brain of Al Lowe.

Unlimited Adventures Club

David Young reports the club for users of SSI's Gold Box-style construction set has one completed game available. For information, write him at 698 - 975 Gold Run Rd, Susanville CA 96130



Goblins 3 ...from 1

in this manner, one I hope you'll all pass on to your children.

Each scene is a bit wider than your monitor, so you have to scroll left or right to view the rest of the picture. Few of the other characters — referred to primarily as Ugly Guys — are fully animated, standing in place waiting for you to get within range of their axes and other weapons.

On the road again

After solving a scene's major puzzle, you are treated to an animated sequence that leads you into the next area of the Labyrinth. Manage to escape the ship, and you'll drop straight down through the clouds in a scene reminiscent of the Roadrunner cartoons, when Wile E. Coyote's latest plan backfires. Occasionally cartoon-style humor appears in the form of animation over the head of your Goblin as he ponders a puzzle, and Chump is always good for slapstick humor.

Conclusions: Imminently more playable than the previous *Goblin* games, if only because you control a lone Goblin instead of having to coordinate the actions and timing of several, *Goblin's Quest 3* presents a frivolous collection of puzzles. As entertaining as they are vexing, these puzzles are often illogical, requiring more than the usual amount of experimentation (also known as clicking on everything in sight until you get it right). The *Goblins* games are a distinct set of games that enjoy their own special niche in the world of adventure.



Difficulty: Intermediate

Company: Coktel Vision/Sierra

Price: \$49.95

WALKTHROUGH *Myst*

MYST ISLAND

THE DOCK

Walk along the dock to the Marker Switch. Turn it on.

NOTE FROM ATRUS

Go up the stairs to your right to the Giant Cog and pull switch. Go back along the walkway to the redwood steps leading up. Walk up the steps. Pick up note from ground, read and drop it.

DIMENSIONAL IMAGER

Return to the dock and open the door in the wall. Enter and walk down ramp to the Dimensional Imager. Turn around and read note on wall for settings. After turning dial to settings, press green button, turn around and press button on Imager for. (Settings are 40, 67, 47. Also set dial to 08 and note Image.)

PLANETARIUM

Return to where you found the note and continue up the hill. On your right are a door and a switch. Pull switch, open door and enter building. Note the hi-tech dentist chair. Turn around. Press button on wall. You're in the Planetarium. Turn the lights on. Exit building. Continue up stairs to top. Listen to breakers rolling in and smell the salt air.

ORIENTATION

Ahead of you, around a corner, you see a Rocket Ship in the distance. To your left, a path leads down between a forest of pine trees. To your right is an open arch. Enter the arch. You are now in the Tower.

THE BOOKS

Check out the map of the island and the Red and Blue Books. Pick up the Red and Blue Pages beside the Books, put the pages in the identically colored Book and listen to the

by **F. J. Philipp & C. F. Shaffer**

messages. What you see and hear will be garbled with static. Listen carefully, and you'll get bits of information. This is your first contact with the brothers Sirius and Achenar, sons of Atrus and Catherine.

BOOKCASE

Note bookcase. Move closer. Pick up and read the larger, more defined, unburned books. There are four travel books and a code book. Each of the travel books tell about a different Age invented by Atrus. Closely examine the drawings in the books, which provide partial clues on how to get to the different Ages. Write down or draw clues. You will also learn about Sirius, Achenar, Atrus and Catherine.

SWITCHES

Exit Tower and head to the Rocket Ship. Pull switch. Return to Tower, follow forest path to bird bath and pull switch. Continue further along and turn switches on to right and left at Power House and Boiler Room. You have now turned on seven switches. The eighth switch is beside the Clock Tower, but you don't have enough clues to get to reach it yet.

MYST ISLAND MAP

Return to the Tower. Click on painting of stairs to turn bookcase into stairs with an opening behind them. Click on map of island. Hold hand down on tower schematic to produce rotating beam. At four locations (the Giant Cog, Sunken Ship, Boiler Room and Rocket Ship), the beam will turn red.

CLUES

Repeat this sequence for *each* of the four red beam locations: stop beam when it's on a location and is red.

Enter stairs behind bookcase and proceed down hallway to elevator. Turn around and press "Library" button. Exit and climb ladder with "Book" symbol on it and climb to top. Look out slit window for location beam is pointing to. Climb down ladder and go around elevator to ladder with "Key" symbol. Climb ladder to plaque on wall at the top. Write down clue(s) specific to that location. Descend to elevator, go down to the Tower, and return to map of island.

DETECTING

Click on painting of arch showing outside of Tower, which returns bookcase to normal and opens arch to exit the Tower. The clues you noted from the books and the Library, if properly implemented in each of the four locations, coupled with other locations, will lead you to books that will take you to the four Ages. All of the Ages are independent and can be entered in any order.

FOUR AGES ENTRY POINTS

STONESHIP AGE

Clues: Beam points to the Sunken Ship. Window shows the Planetarium. Three dates: October 11, 1984, 10:04 AM; January 17, 1207, 5:46 AM; November 23, 9791, 6:57 PM. Book shows constellations.

Action: Go to planetarium, turn off lights, sit in chair and operate device. Set device to each of the three dates and times. Draw constellations. Return to Tower and compare drawings with constellations in book on Stoneship Age. This will show the Spider, Snake and Leaf. Go to the eight standards near the bird bath with the model ship inside. Change the Spider, Snake and Leaf symbols to green; all others to red. The ship at the dock will surface.

MECHANICAL AGE

Clues: Beam points to Giant Cog. Window shows Clock Tower. The

QuestBusters

numbers 2:40 and 2, 2, 1.

Action: Take path to Clock Tower. Turn wheels on ground until clock reads 2:40. Right wheel moves the minute hand; left wheel moves hour hand. A path of gears leading to clock will appear.

Cross gears and pull marker switch #8. Enter tower. Set gears inside to 2, 2, 1. Pull down and hold left handle to rotate lower dial to 1. Rotate center dial and stop at 3. This should now show 3, 3, 1. Pull down and release right handle twice. This will set dial to 2, 2, 1, and the Giant Cog near the dock will open.

CHANNELWOOD AGE

Clues: Beam points to Boiler Room. Window shows Tall Tree. The numbers 7, 2, 4.

Action: Go to Boiler Room northeast of Clock Tower. Go around back and note Tall Tree. Return to Boiler room and enter. Turn around and open safe on wall with combination 7, 2, 4. Get match and strike on matchbox in safe to light. Turn around and turn wheel clockwise all the way *on*. You will hear the noise of the Tall Tree rising. Now turn the wheel counter clockwise *all* the way until flame in the boiler goes out. Exit building, go to Tall Tree (Watch Tower) and wait until opening in tree (elevator) appears. Enter elevator to go down to travel book.

SELENITIC AGE

Clues: Beam points to Rocket Ship. Window shows Power House. Number 59. Book shows picture of a keyboard, numbered 5,1,4,2,3.

Action: Go to Power House off path near bird bath. Set line voltage to 59 by hitting buttons 1, 4, 7, 8, 10. Go to Rocket Ship and enter. On right is an Organ; on left, a set of slider switches. Listen to the notes on the keyboard, then set the sliders to the exact notes in the order 1, 2, 3, 4, 5. Then pull the lever for the travel book to appear. Another way is to count the keys on the organ, from the left, and set the sliders that way. This way you would set the

sliders at 8, 20, 23, 13, 6. You will now be able to enter any of the four Ages.

SOLUTIONS TO THE FOUR AGES

The solution to the Ages presented next is arbitrary and not presented in any particular order.

STONESHIP AGE

Go to boat near the dock. Go below decks and click on travel book.

ORIENTATION

To your left is umbrella with pump switches #1, #2 and #3 from left to right. Ahead is Tunnel #1. Behind you is a ship; to your right, lighthouse. Right and upstairs is Tunnel #2. Past the tunnel and up hill is a telescope.

LIGHTHOUSE

Hit pump switch #3 to drain Lighthouse. Go to Lighthouse. Click on key on floor. Go down stairs to chest. Open spigot to drain chest, then close spigot. Hit pump switch #3 to flood Lighthouse. Go to Lighthouse.

GENERATOR

Click on key, unlock chest, get key from inside chest. Climb ladder to trapdoor, unlock with key. Enter room. Rotate handle on generator several times until batteries are charged up.

TELESCOPE

Go up hill to telescope and rotate until you see the Lighthouse with a flashing beam of light. Note degrees of rotation (135). Return to pump switches.

TUNNEL #2

Hit switch #2 to drain tunnels. Go to Tunnel #2. Lights are now on. Follow tunnel to door of Achenar's bedroom. Turn around. Go back up stairs to next landing. Look for small square red mark on lower left wall. Click on to open secret door.

COMPASS ROOM

Enter chamber and go to large compass on the floor. Set compass to 135

degrees (push 12th button, clockwise from North (0 degrees) at tip of lower right red triangle.) This is the switch to turn on the lights in the ship.

BLUE PAGE

Exit to tunnel, go to bedroom. Check out map file cabinet to read half of note. Check out disk with holograms of rose and skull. Look at bed and get Blue Page.

Note: If the lights go out, get those generator batteries powered up again.

THE SHIP

Hit pump switch #1 to drain ship. Go to ship, descend and open door, enter. Descend, go left and right to a table. Click on table to produce a Book. Click on Book to return to Myst Island.

BLUE BOOK

Put Blue Page in blue Book and listen to message. **Note:** You will have to visit each Age twice to retrieve both pages.

RED PAGE

Return to Stoneship Age and drain tunnels again. This time go to Tunnel #1, down to door, open, and enter Sirius' bedroom. Check out table with drawer, then dresser to get Red Page.

RED BOOK

Drain ship, descend to Book, return to Myst. Insert Red Page in Red Book and listen to message.

MECHANICAL AGE

Go to giant gear at end of dock, which is now open. Enter gear, descend and click on Book.

FORTRESS

To your left, note device with four buttons. Straight ahead is a short extension that dead-ends. Take path to right, exiting Fortress. Enter.

SIMULATOR

Take right fork and follow hall to Achenar's bedroom. Check out the

Keys to the Kingdoms

Ultima 8: Pagan

To find Stone Cove, exit the catacombs to the east, and then travel to the south and west, sticking as close to the wall as you can. There are several narrow passages, and if they're positioned at the edge of the screen, it's easy to mistake them for dead-end alcoves. (This is also a problem elsewhere in the game.)

At one point in the game, you'll be given a key and told to find Morien's Birthplace. As it turns out, the designers forgot to put this location into the game. Simply ignore the quest and find the four doors that your key opens; each door leads to an important area.

To reach the end of the game, you'll need to buy the Etherial Travel spell from Mythran. If he mentions it but won't sell it to you, then make sure that Hydros and Pyros have both been freed. Hydros is freed by casting "Open Ground" in the right place; Pyros is freed by putting the Tongue of Flame into the master pentagram.

Charles Don Hall

To access cheat mode: save game, exit and boot up your favorite hex editor. Edit "avatar.dat" (in the gamedat directory) at offset 43 and 43 (2A and 2B) from 00 00, to 01 01. In the game, press either F7 or control-F1 for menus, or click once on your character with the left mouse button.

John Dittlinger

Doom

Type in these cheats during the game for the following effects:

IDKFA: ammo, keys, armor

IDBEHOLD: cheat menu — hit first letter. Example: hit "S for Strength to raise Health to 100%

IDDQD: invulnerability

IDSPISPOPD: walk through walls

IDCLEV: change episode and level

Type IDDT while viewing automap to see entire level

F. J. Philipp

Gabriel Knight

Day 9, Inner Ring of Snake Mound: use pick-up cursor on all snake tiles in all rooms (12 tiles). Use pick-up cursor on snake rod in room 9. Put all snake tiles in correct rooms (clock positions 1-12). Use snake rod on tile 3. Run Gabe clockwise to snake tile 6 room (he must outrun Zombie guards or die). Use operate cursor on vine to knock over Zombie blocking way to room 7 (Gabe meets Wolfgang). Use snake rod on hole inside secret passage.

Walk east. Use look cursor on carvings on stone table. Use look cursor on table top. Use pick-up cursor twice on iron bars on wall. Use operate-move cursor on bars in stone table. Walk west. Use butter knife on dead guard.

Clint Schauff

Knightmare

After creating your characters, move through the portal on the left and collect three balls from the cabinet on the wall. Take a cart ride. You can collect clothing by defeating the Troll in the middle area. Return to the cart and go to the end of the ride. After using that portal, you emerge in a closed area. There is one monster who can fly over the bushes. The first "key" is a twig found near the button on the wall. Use key on tree monster that's trying to find his child.

Collect as many rabbit pies as possible for food in the dungeons. Dungeon one is the only one you can exit to look for more food. Fight sharks from rooms, not from

the boat. Use doors to slam on your enemies.

In the prison: there is a false wall and a switch in the rear. Use the Remove spell several times here. Then run out of the room and slam/fight. There are more monsters in the prison than you think. The shield is close, after a fierce battle with the Black Raider and a stationary Troll.

Rick Peat

Betrayal at Krondor

Each Amulet of the Upright Man adds 15 points to the Lockpick skill of the character who inventories it. Buy as many as you want from the shop in Krondor. To make more gold, *repair* weapons and armor before selling them to shopkeepers. *Always* haggle when buying anything; not only will you build up your Hagging skill, but sometimes the shopkeeper will cut his price as much as 50%. Barding skill is increased when you are thrown out as well as if you're paid.

Chapter 6: on the way to Elvandar, you must go through the Mac Mordain Cadall Mines and enter a forest. In the forest, cross the north bridge and travel northeast to a well. If you have some Fadamor's Formula on hand, drinking from the well will boost the party's strength. You may repeat this as often as you wish. Max at the strength of Owyn and Gorath at 250, and it's permanent.

Another "word chest" answer: briars.

John Inzer

Alone in the Dark 2

Crypt: open crypt using hook and rope. You will lose all weapons. Get nickel, crank, pipe cleaner by Striker's body. Use page from

newspaper on locked door. Then use the pipe cleaner. Get key and unlock door.

Use crank on clock. Kill Ghoul to get his hook. *Don't go upstairs yet!* Enter room where two Ghouls are target shooting. Slay them and get cartridges from table. Punch the four target cards till they read all diamonds. The door on the right will open, and you'll get two pipe organ tokens. Get flask. Drink flask. Get whiskey. There are also two books here. Exit room, and you'll encounter a drunk Ghoul. Slay him and take sack. Now go upstairs.

Inside Mansion: before going upstairs, wear Santa suit; otherwise, the little Ghoul will yell for help, and all the Ghouls will attack. In main hall, get crown from statue, then run toward kitchen and keep running around the cook until the pitchfork hits him instead of you. **In kitchen:** get frying pan and eat eggs. Also get poison and wine. Use poison with wine. Use poisoned wine on close door in hallway. Ghouls will drop dead and open door.

Get doubloon. Use brown token in pipe organ. This should open next door. Inside, get Thompson machine-gun, bullet-proof vest and loading clip. Save game. Remove Santa suit and find the little Ghoul. When he yells, be prepared to slay all attacking Ghouls with your gun. If you run out of ammo, use frying pan. Now explore first floor. Get billiard ball from Christmas tree, then head for second floor.

Joseph Courter

Ravenloft

Elven Warrior's Crypt

Lower Level 1: go east and talk to Elf Spirit. He will send you on quest to locate a signet, hidden below. Exit room to north and follow corridor clockwise until you end up in the

southeast corner with four closed doors.

Teleporters: go west past the doors, then south and west to a niche. Push button on south wall. Return to the four doors. One will now be open. Enter to teleport to southwest section.

To slay the Pyre Elementals, use Magic Missiles. Go west through door and north to a button. Push button. Go south, then back east through two doors. Head south and west, then teleport out.

More open doors: return to the four doors and enter the newly opened door, arriving at the central section. Go south all the way, then west to a button. Push it. Go north all the way, then west and south to teleport out. Enter next door to reach the southeast section. Go east, south and west to a room. Get key on floor. S, W, N to exit. Unlock door near niche button to descend.

Lower Level 2: search *entire* level for seven buttons *not* associated with opening doors. A niche in the southwest corner will teleport you to the southeast room. There are many illusionary walls with daggers on them. Search *all* until you find the Elven Tomb Key. Return to where you entered and go north to the Elven Tomb. Unlock with key and get the Elven Signet.

Elven Crown: return to Spirit on upper level and give him the signet. He will vanish, leaving Elven armor, weapon and Crown. Take all. Exit and return to Church.

F. J. Philipp & C. F. Shaffer

Disciples of Steel

The best starting party is probably: Two fighters, two knights, a monk, and one each of the three types of spellcasters. In the early stages of the

game, when money is scarce, you might also want a blacksmith to bring in to repair weapons as needed. One of the early quests is to go to an orc stronghold and kill the leader. Ignore the orc in royal robes on the second floor; the leader can be found on the far north side of the first level, behind several secret doors.

Charles Don Hall

Arena

Eldengrove: Staff Piece Three:

Due to the heavy fog, it is difficult to give precise directions, but you must work your way all the way into to the southeast section in order to see the dungeon entrance. The entrance is in a stone building. You cannot use Wall Pass on the brambles.

On level two, you will be in a dungeon. To get out, use the password "Time." Head south through the hole in the floor, then west as far as you can go. Levitate and go north, following the north path. Stop on a small island on the east side, almost as far north as you can see on the map.

Use Purify, a spell that protects against other magic, and an Invisibility spell. If you cannot answer the riddle at the door, cast Wallpass to the left of the door, save and restore. Then enter.

You have two Wraiths to deal. Get the Staff piece and loot, then return to Eldenroot. When you rest, you'll get a visit from Ria, who will send you to Corinth and the Halls of Colossus. See the Mage in the Guild Hall, and he will ask you to get an item from the Temple of Agamanus. After you retrieve his article, he will use it to locate the Halls of Colossus. Key words here are 108 and Theodorus. In Corinth you can buy a Buckler of Regeneration from Essential Provisions. Do so if you can afford it.

C. F. Shaffer & F. J. Philipp

This month contributors all received from \$5 to \$20 each for their clues -- so send in your clues & tips today. (All submissions become property of Eldritch, LTD until May 12, 2317 A. D.)

Myst solution ... from 11

Fortress Rotation Simulator. This is a hologram to practice on for the *real* Fortress Rotator, which you will soon reach. Note that proper rotation of the Fortress will allow you access to four previously inaccessible islands surrounding the fortress.

BLUE PAGE

Click on panel on wall, near floor and left of throne chair, to enter hidden room. Note mask and cage. Click on cage. Pick up Blue Page.

BASEMENT

Exit bedroom through other door and go along hall to the open door with red button and elevator in front of you. Pressing button will open floor, exposing stairs down. Descend and go to the rotational device. Rotate device until red symbol appears. Exit room and press button to close stairs.

ELEVATOR

Enter elevator. Press up button, then middle button. Wait for six beeps. Exit.

FORTRESS ROTATION CONTROL

Rotate controls until you hear a distinctive sound: chirps, beeps, whoosh, ping. Stop control at each sound, then exit Fortress. The Fortress rotates to allow access to four islands surrounding it.

ISLANDS

The north and east islands have podiums with symbols. Visit all four islands, write down symbols, then rotate Fortress back to its original position.

SYMBOLS DEVICE

Exit Fortress and return to where you arrived at the Symbols Device. Enter the symbols in the order shown below.



Press button to open staircase. Go down to Book and click on to return to Myst. Listen to Blue Page, then return to

Mechanical Age for Red Page.

SIRRUS' BEDROOM

Enter Fortress. Take left hall to Sirius' bedroom. Check out room, then click below southwest corner of wall hanging to open hidden room. Enter. Pick up note on wine rack and read. Open chest and get Red Page. Return to Myst and listen to Red Page message.

CHANNELWOOD AGE

Use Tall Tree elevator to travel to Channelwood Age. Listen to those frogs!

WINDMILL

Go left to the end, then right to a windmill on top of the hill. Note valves connecting pipes along waterway. Inside windmill, open spigot at base of water tower and hit control switch on left to empty water into waterway pipes.

CAGE WITH TREE HOUSE

Open valves along waterway to divert water to cage with tree house above. Enter elevator cage, close door and pull switch to ascend.

LEVEL TWO

Go forward to second tree house, right to second tree house, then right to next tree house. Locate switch in tree house and turn it on. This unlocks door at base of spiral staircase.

LEVEL THREE

Go to staircase, descend and open door. Go to first valve in front of you and divert water to elevator above staircase. Ascend stairs, enter elevator, close door and hit switch to go up to level three.

BLUE PAGE

From elevator: Straight ahead and to your right is a bedroom with the Blue Page. Check out holographic device. When returning to elevator, go straight ahead and check out the Masks Room.

RED PAGE

From elevator, go left to hut. Check in drawer for Red Page. Look under bed for 2nd half of note about Vault Access.

REPAIRING BRIDGE

Grab either page and head back down

to the waterways. Locate device at apparent dead end of pipe, to the east and around a tree. Go back and divert water to device. Pull switch on device to make a bridge appear.

ANOTHER ELEVATOR

Cross bridge and proceed to third elevator. Turn around and look to your left for switch. Turn it on. This connects new set of pipes to elevator. Return and divert water through new set of pipes.

GETTING OUT

Cross bridge and return to elevator, which now works. Enter, close door and go up. Exit to travel book. Travel back to Myst and listen to message.

GOING BACK

Return to Channelwood Age. Divert water at staircase valve *only*. Get next page, go to elevator, go to Book and return to Myst. Listen to second page.

SELENITIC AGE

Exit ship. Descend ramp to road leading to structure with sealed portal door (underground caverns). Note lock with five sounds code and slider bars.

FIRE

Continue down road to stairs left of road going up. Go up stairs to tower with antenna. Press red button on podium to activate fire icon. Look down chasm. Note microphone on cable.

WATER

Descend stairs. Follow path to right. Climb stairs and go between trees. Follow path to Oasis. Note well to right; also note microphone. Push button on podium to activate water icon. Pick up Blue Page on podium.

CLOCK

Return to main path, then go left. Go past stairs to chasm, then right to Clock Tower. Push button.

CRYSTAL MUSIC

Follow path and go along peninsula to Y-branch. Go right to stairs leading to Crystal Columns. Follow brick passage to platform. Note Red Page on podium for later reference. Push button.

WIND

Return to Y-branch, then go right along peninsula to podium at the pier. Push button and climb down ladder. Pull switch to turn on lights in tunnel. Go through tunnel to next ladder, then up. You will be on an island in the lagoon. Follow stairs up to podium. Open doors on podium to expose a Control Panel.

CONTROL PANEL

Sequence: 1) Select location icon. 2) Rotate camera to that location. 3) Press large button. Repeat for all 5 locations. **Settings:** Rotate camera to the following settings: 15, 153.4, 212.2, 130.3, 55.6. This will align the sounds code that activates the Portal door.

PORTAL

Return to Portal door and enter the five sounds sequence: 1) Music. 2) Water. 3) Wind. 4) Fire. 5) Ticking. Push button to open door.

UNDERGROUND SUBWAY

Follow metallic passageway to chamber with pod-like car. Push blue button, enter and sit in chair. Push *Forward* control. Note compass heading. Go: north, west, north, east, east, south, south, west, southwest, west, northwest, northeast, north, southeast. Push blue button and exit. Exit mazerunner and follow corridor to chamber. Click on travel book to return to Myst.

ENDGAME

Listen to *either brother's* final message. Check pattern on page 158 in the code book in the bookcase (middle shelf, right side).

VAULT ACCESS

Go to Marker Switch at the Dock and turn it off. Get White Page from Vault. Return to Tower.

FIREPLACE

Enter fireplace. Click on upper left button. Enter pattern on slate that appears. Click on button again. Enter Secret Chamber.

SECRET CHAMBER

Exit elevator and go forward. Defy brothers' request by clicking on Green

Book. Click on picture of Atrus. Listen to message. Click the White Page on Atrus to travel to Dunny.

DUNNY

Give White Page to Atrus when he asks for it. Atrus will vanish. Wait. Atrus will return. Click on Linking Book on desk to return to Myst. Note that the Red and Blue Books have been burned in your absence.

Swap Shop

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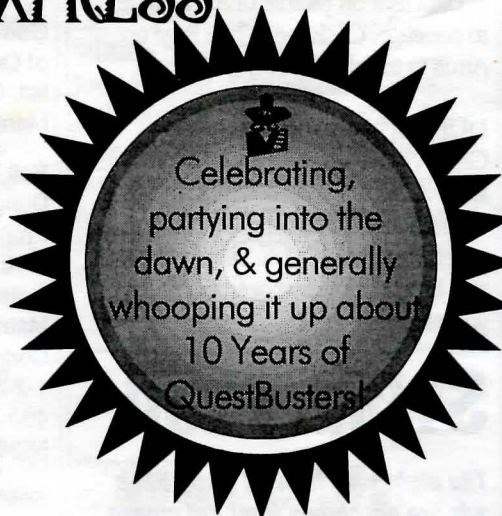
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